



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

names, but it seems to the reviewer that all names of provinces and other large districts of the country of Italy should be there, and also those names of cities, etc., which are habitually mispronounced by foreigners. And so the following names should not have been omitted: *Liguria, Romagna, Capitanata, Terra di Lavoro, Brindisi, Chiavari, Levanto, Modena, Otranto, Posillipo, Taranto.*

A search for misprints has not been made, but the following have come to light in examining part of the work:

calcôsa instead of *calcôsa*; *calendinaggio* instead of *calendimaggio*; *camerierina*, car. dim. of *-riere* instead of *-riera*; *cantatore*, (singer) should not be in parentheses; *câos-se* instead of *caôs-se*; *cardiâlgia* instead of *cardialgia*; *carotiere* is misplaced before *carotide*; *carrêggio* instead of *carreggio*; *caterva*, the word "contempt," should be in italics and parentheses.

The following miscellaneous errors have been noticed accidentally:

il is given as *Pron. that, him, it*, without explanation that those uses are obsolete.

glie, "to him" is given but not *me*, "to me"; *te*, "to thee"; *se*, "to himself," etc.

ella, "you" (in address), is not given.

andare a monte does not mean to "interrupt," but to "fail completely."

fare caso di does not mean to "make account of, clear up," but to "take into consideration, value."

The important phrases: "*tutti e due*, etc.; *dar dietro* and *stare a meraviglia* are not given.

From what has been said it will be seen that this dictionary leaves much to be desired. On the other hand, it may be said that it combines advantages such as are not found all together in any one other work. For in no other Italian-English dictionary will you find a fairly large choice of words, meanings given correctly in the main, the accepted etymology of most of the words, the pronunciation correct, (only one mistake in the qualities of the stressed vowels has been found in the section examined), and the whole printed very clearly. It will probably, therefore, prove more useful than the other works, but not greatly superior to them.

JAMES E. SHAW.

Johns Hopkins University.

SPANISH LITERATURE.

Doña Perfecta por B. PÉREZ GALDÓS, edited with introduction, notes, and vocabulary by EDWIN SEELYE LEWIS, Ph. D. New York: American Book Company, 1903.

The demand for texts with vocabulary by the publishers (and, in consequence, by the consumers of texts, as well) is the explanation for the appearance of this edition. And if the reduplication of texts may be excused on the grounds of the importance of the work, another argument might be added to the above. For *Doña Perfecta* is a study which aids immensely in forming an idea of the Spanish character—both national and individual. In it is shown clearly the lack of solidarity—of any cohesive national feeling, which is the explanation of many of the past and present political conditions in Spain. And it is in this connection that any indication as to the scene of the story would be useful to the student. It might be well even to suggest that (unlike *Marianela*, for example) Galdós did not wish to be too precise, as he desired his story to stand as a study of the relation of the country as a whole to the government, shown by Madrid. This he expresses on p. 144, lines 10-25. And yet on p. 9, line 3, he suggests that the town is about a hundred miles from Madrid. That the direction is towards the south is indicated by the pronunciation given the word Madrid = *Madri*.¹ The names of the various towns cited are imaginary, as the author himself tells us, but they are so expressive that the student might be told in the vocabulary that the English form of *Villajuán* is Johnstown and that *Villarica* is Richville, etc., instead of meeting the Spanish form repeated as a translation. In a German text one would probably find that *Wien* = Vienna.

I have already referred to the pronunciation of the word Madrid. In the note to p. 83, line 11, we are told that *Madriz* is an affected pronunciation. This will give the student a false idea, since it is the one most heard in that city itself and throughout the north of Spain. It only seems affected to the *Orbajosenses* or to those of

¹ Cf. note 2, page 88, *Manual elemental de gramática histórica española*, por R. Menéndez Pidal, Madrid, 1904.

the south whose natural pronunciation drops this final letter altogether. It is used here in a depreciative way as an example of how all things from the seat of government are despised in this sturdy corner of local independence.

The text is, on the whole, a notable improvement on the Spanish edition, but some things still remain to be done. The form *emperejilado* appears in the text (p. 49: 14), while in the vocabulary the modernized form appears—*emperegilado*. This raises the question of the spelling *je* and *ji*. It will be noted that the present editor has rejected most of the emended forms of the earlier American edition—for example, *verjeles* (p. 147: 25), which appears in the Marsh edition as *vergeles*.

Another question regarding general usage is the position of the digraph *rr* in the vocabulary. If *ch*, *ll*, and *rr* are digraphs, and *ch* and *ll* are treated in the vocabulary as distinct from *c* and *l*, why should not *-rr-* always follow *-rz-* instead of following *-rq-*? Although this is not done in many Spanish dictionaries, it is an obvious inconsistency.

Another point demands consistent treatment. On p. 79, line 12, we find *Pero yo ¿qué . . . ?* and *¿Pero cómo?* (p. 78: 29). Again, *Y ¿con quién?* (p. 79: 3) and *¿Y mi prima?* (p. 13: 4). The first in each case is the better usage,² and should be used throughout. An extension of this point is as to whether we can have *que* accented without interrogation or exclamation marks, as on p. 224, line 1, where we read *Pues qué ¿no sah también anoche?* Logically it seems as if such usage should not prevail.

Throughout the book *tí* appears consistently. And yet it is a form for which no authority can be found in the Grammar of the Spanish Academy, where the pronoun is unaccented.³ The Spanish usage accents it probably by analogy with *mí*, etc., but it is clear that the unaccented form is preferable. *He* (p. 147: 5) appears without the accent here, contrary to the usual form perhaps, although Menéndez Pidal does not accent it in his new *Manual*. Cuervo accents it in his notes

to Bello (p. 87), as does also Ramsay. I do not find the form in the Academy's Grammar.

A form often accented is the singular imperative of *decir*, which so occurs frequently in this text, either in its simple form *dí* (p. 85: 19) or in composition (pp. 137: 12, 13; 146: 10; 148: 16; 172: 9; 182: 32). The accented form is also used in the vocabulary. I note one case of *díme* (p. 56: 26). The unaccented form should be adopted.

A common mistake in books printed in Spain is the occurrence of the printed accent on the second of two weak vowels—e. g., *ruído*, *concluido*. It is necessary to revise these forms carefully, but *concluidos* appears at least twice (pp. 65: 6; 102: 2).

In indirect questions the accented form of the pronoun or adjective seems preferable—for example, *no sé cuántos* (pp. 180: 25; 212: 22)—then why not *No conozeo casa dónde* (p. 206: 27)?

There are a number of cases of broken type; some of which might lead one astray. Under *haber* in the vocabulary, *hay* reads *hav*; *ocultamente* (p. 191: 32) is not clear, looking more like *ocultamiente*; *descreído* (p. 73: 19) becomes *lescreído*.

Sporadic corrections are—*aquiescencia* for *aquiesciencia* (p. 46: 7); *dígame* for *digame* (179: 2); *cañón* for *cañon* (p. 225: 5); *Pepe* for *Repe* (p. 154: 1); *de* for *dle* (p. 141: 28); first word of line 22, p. 141, read *ventanas*; complete semicolon (p. 163: 14); insert hyphen at end of line 31, p. 167.

The system of annotation adopted by the publishers is one which does not appear calculated to produce the best results—especially when translations are barred from the notes. This means that there must be very often a note and an entry in the vocabulary for the same word or expression, resulting in so lengthening the vocabulary and making it so involved that it is not at all easy to find the word sought without a considerable loss of time—too great for the average student, and a consequent reduction of the amount of his reading in a given time. An example of this is, *tentar el pelo de la ropa* (p. 22: 27), where, after looking under *tentar* and *pelo*, one finds the meaning under *ropa*. Cross-references may remedy this to

² Cf. *Gramática de la lengua castellana* por La Real Academia Española, Madrid, 1895, p. 373.

³ Cf. p. 53.

a certain extent, but can only be partially successful at the best, since it is going to be necessary to look under two words at least.

The consequent expansion of the vocabulary forces the editor to cut down the notes—to an undesirable degree—and the mere translation of a word has to suffice for the omitted explanation. For example, a proper and intelligent distinction between *alcalde* and *corregidor* (p. 167: 4: 5) is impossible for the student. Then, too, a text is going to be read in all sorts of places—some well supplied with books of reference, some not—consequently the student, when confronted with such words as *Limbo* (p. 136: 10), *Gestas* (p. 143: 15), *Apostólicos* (p. 143: 22), is often unable to get a proper idea of the word, or may be unable to decide for himself among the various explanations offered. At all events he will be obliged to take some of the time that all instructors desire spent on the preparation of the lesson, to study out the references, for some of which it will be necessary to consult several books. (I have not yet found *Manzanedo*, p. 49: 17).

The method of having a body of notes after the text, in which all unusual points may receive attention, this to be followed by a clear and simple vocabulary, seems to offer the most satisfactory type.

In the text under consideration, grammatical notes are largely omitted. One construction, which receives an almost disproportionate amount of attention, is the use of the future to express present probability. This is even extended to include *encontrará* (p. 46: 16), although this form is a true future—for Rey has not yet seen the church. On the other hand, *acogiera* (p. 134: 14) is passed over in silence, and yet it is a construction which will trouble the student.

Two expressions which should be more fully explained are—*media onza* (p. 109: 11) for which no value is given in the vocabulary, and *Cirio Pascual* (p. 108: 30), where no indication is given of the appositeness of this nickname.

Correr (p. 37: 1) is given in the vocabulary as “to raise or lower” of curtains. There may be curtains in Spain which move thus, the writer has certainly never seen any. They slide or run.

The notes to the ballad extracts on p. 188 tell

us that “The words in this extract were really pronounced by Roland,” but we must avow to considerable scepticism on that point, although they might have been, of course—in the O. F. equivalent.

In the note to line 7, p. 214, it might have been well to quote the proverb alluded to—*el comer y el rascar, todo es empezar*.

Are omitted from the vocabulary—*cabecilla* (p. 170: 8), and *se = le* (of frequent occurrence).

The vocabulary is incomplete in the following cases: *verdad* (p. 46: 15) (sc. *es*); *poco á poco* (p. 47: 8); *allá voy* (p. 111: 33); (*ir = to come* in such locutions); *partida* (pp. 143: 21, 144: 2) means *bands of rebels*; *so* (p. 180: 19) = *whoa*; *país* (p. 231: 30) = *district*; *que para haber confesado*, etc. (p. 222: 4-5); *te estes portando* (p. 222: 5) = *you are going it*.

The sense of the phrase, *No le deseo mal ninguno á ustedes* (p. 167: 27) seems to call for *No les deseo*.

The publication of this text makes available to a much larger number a book of capital importance for the study of modern Spanish literature and for the understanding of the Spanish character of all times. The intolerance and narrowness of the Spaniard, outside a limited educated circle, in his political, ecclesiastical, and personal relations is clearly and dramatically presented. And the text in question, with its exhaustive vocabulary, is well fitted to extend the use and knowledge of this masterpiece.

FREEMAN M. JOSSELYN, JR.

Boston University.

ITALIAN TEXT.

Goldoni, Il Vero Amico, with introduction, notes and vocabulary by Professors J. GEDDES, JR., and F. M. JOSSELYN, JR., of Boston University. Boston, D. C. Heath and Co., 1902. 12mo, pp. xii, 118.

This text has been edited on the same plan as *La Locandiera*, which the same editors brought